



THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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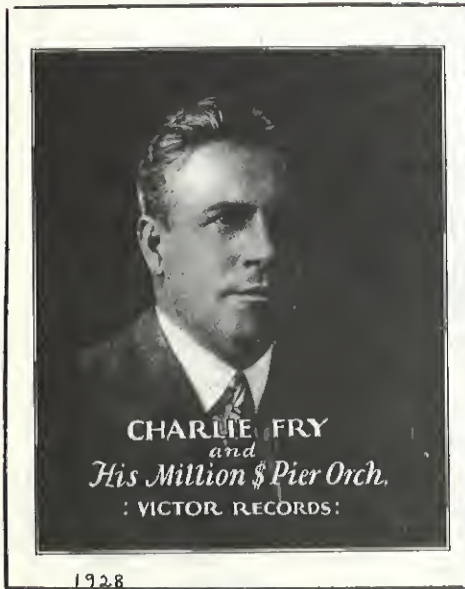
record research

SALUTING OUR PIONEERS via PHOTORAMA

(SEE PAGE 5 FOR NOTES)

also feature on BILLY WYNNE

(SEE PAGE 3 & 4 FOR STORY)





THE VICTORIA SPIVEY RECORDED LEGACY OF THE BLUES

SPIVEY LP - 2001-A

1. Detroit Moan
2. Arkansas Road Blues
3. How Do You Do It That Way?
4. Don't Trust Nobody Blues
5. Dreaming Of You
6. The Alligator Pond Went Dry
7. T.B.'s Got Me

SPIVEY LP - 2001-B

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This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

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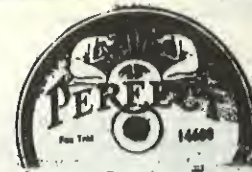
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by Woody Backensto

Great tribute to a jazz giant
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Discography! Rare Photos!

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Amagrac



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Wynne to Resume Recording

Billy Wynne, now playing with his orchestra at the Monte Carlo restaurant in Brooklyn, will resume recording activities some time in January. The band has been doing some phonograph work during the past two months.



Billy Wynne

But nothing compared to what it had been turning out early in the fall. It was nothing for Wynne and his boys to record for half a dozen different companies in one week and keep up the pace week after week.

THE METRONOME, January, 1929

BILLY WYNNE

by Woody Backensto

*See also Rust's
"American Dance Band
Discography"*



BILLY WYNNE AND HIS GREENWICH VILLAGE INN ORCHESTRA

by Woody Backensto

Some of those 1-inch thick Edison records announce the performance of BILLY WYNNE AND HIS GREENWICH VILLAGE INN ORCHESTRA. On listening we find top-quality dance music of the time. As for most Edisons, because of the extra running time, the tunes usually produce hot instrumental solos.

Who were these musicians? The answer has eluded us for a long time.

We know there was a Greenwich Village Inn at 4-6 Sheridan Square, right off 7th Avenue and Christopher Street in New York City. Later the Inn was converted to a theater-in-the-round. That building no longer exists; in its place today is an apartment dwelling.

Years of searching afforded me an invitation to the home of guitar instructor, Louis Condell, in the Bronx. During the visit on February 3, 1968, the story began to unfold.

About February 1923, some 45 years earlier, banjoist Louis Condell joined the BILLY WYNNE ORCHESTRA at the Inn. William Levine, known professionally as Billy Wynne, was the leader and drummer. He later became active in the booking business handling shows. He died during the 1950's. Irving Leonard, one of the top violinists of the day, supplied the main melody line for the small group; now also deceased. Additional melody lines were provided by Forest Rankin on C-melody sax; he left the music business to operate a dog kennel in Leonia, N. J. and succumbed in the 1950's. Kenneth Snell from Schenectady, N.Y., now deceased, handled the bass. Frank Farrell was on piano (see RR #91, p4).

The original owners of the Greenwich Village Inn totaled four --- actors Frank Conroy and Harold Meltzer, James Riley who did most of the on-the-spot managing, and Barney Gallant who left early in the venture to set up his own club on West Third Street in NYC.

Later on Billy Wynne was able to swing a recording contract with Edison. He had to augment the Inn band for the recording sessions. So he hired his friend from the Union office, Sam Goldbetter, on lead trumpet, and his partner on club dates, Dave Brethauer, on trombone. On someone's recommendation he hired the up-and-coming young hot trumpet player, Red Nichols, for the second chair. During the session the producer asked for extra choruses to fill out the recording time. So Billy gave the hot chorus to Sam while Red Nichols sat with his horn on his lap. Before the session was concluded, Red's ability was no longer an unknown quantity in Billy's mind and Red solos on the second tune.

Those rounding out the date were probably Billy Richards, hot sax man who died about 1966, and the Nassberg brother, Jules and Joe, on reeds (Joe later became famous later as singer Joey Nash). Joe remembers the dates most clearly for they were among the first recording sessions he did --- he wasn't 16 at the time. Julie recalls the hot trumpet incident for he was there. Rankin played only C-melody sax and did not record with the band. No tuba can be heard on the first session so perhaps Snell used a string bass; thereafter, however he used a sousaphone.

From all this research we conclude that the first three Edison sessions were made by the following:

Billy Wynne(leader & dm), Sam Goldbetter & Red Nichols(tp), Dave Brethauer(tb), Irving Leonard(vi), Billy Richards, Jules Nassberg & Joe Nassberg(reeds), Frank Farrell(p), Louis Condell(bjo), Ken Snell(tuba).

November 1924

9823-B Ed 51432 I Want To Be Happy - released 11/12/24
9824-B Ed 51432 Keep On Dancing

December 1924

9873-A Ed 51452 Not Now, Not Yet, But Soon-released 12/24/24
9879-A Ed 51452 Peter Pan

January 10, 1925

9945-B Ed 51503 The Only Only One For Me- released 2/25/25
9946-A Ed 51488 Blue Eyed Sally - released 1/28/25

Condell recalls Ted Bartell(tp) and Mike Durso(tb) on one or two dates as well as Earnest Hare doing a vocal. Also, Condell recalls recording "Titina" because it was a foreign import written in a minor key. He remembered Ted Bartell complaining when he had to take a solo in a minor key, for in those days musicians were rarely called to ad lib except in the major keys. The next sessions seem to fit, so we piece the personnel together as:

Same as above except: Ted Bartell(tp) replaces Nichols and Mike Durso(tb) replaces Brethauer.

February 1925 - released 2/26/25

9992-A,B Ed 51501 Alabama Bound -possibly Earnest Hare(vo)
9993-B Ed 51501 What A Smile Can Do -possibly Billy Jones(vo)

March 10, 1925

10248-B Ed 51519 Titina - released 3/21/25
10249-C Ed 51519 Yearning

From this point on no violin can be heard unless it is completely hidden in the background. So we eliminate Irv Leonard from the recording personnel henceforth. Both Snell and Condell left Billy Wynne about April 1925 for another job in New York City, but they made records with Wynne after leaving.

Jules Nassberg believes he made most of the dates for he recalls sessions on labels other than Edison. Frank Farrell is certain he was on all the sessions; he remembers Wynne used brass men such as Sam Lewis, Hymie Farberman, Tommy Gott, Leo McConville, Manny Klein in addition to Red Nichols --- reeds also included Larry Abbott, Arnold Brilhart, and Alfie Evans.

From here on the orchestra takes on an improved sound. Nichols can be heard on the solo work. The probable personnel is:

Billy Wynne(leader & dm), Hymie Farberman & Red Nichols(tp), Sam Lewis(tb), reeds including Alfie Evans, Jules Nassberg, Arnold Brilhart and/or Larry Abbott; Frank Farrell(p), possibly Louis Condell(bjo) and Ken Snell(tuba).

April 21, 1925

10329-B Ed 51549 When My Sugar Walks Down The Street
10330-A,C Ed 51549 Lenore

May 22, 1925

10393-A Ed 51566 Pango Pango Maid - released 6/5/25
10394-C Ed 51566 Brighter Days

This last tune was written by Billy Wynne and Frank Farrell.

On the next session, one of the trumpet men is Earl Oliver; there is no typical Nichols solo --- maybe he's present but more likely he was replaced by one of the others mentioned.

June 18, 1925

10439-C Ed 51578 Nantucket Man - released 6/27/25
10440-A,B Ed 51580 Steppin' In Society- released 7/6/25

Little can be added to the personnel for the next sessions. Oliver is gone and Nichols is back doing fine solo work. The brass and reedmen are from the group mentioned above. Farrell is still present, but will list the banjo and tuba as "unknown".

July 20, 1925
10507-G Ed 51573 Say Arabella - released 8/7/25
10508-A Ed 51606 Charleston Baby of Mine -released 9/17/25

July 27, 1925
10522-C Ed 51603 Cecilia - Arthur Hall(vo)-released 9/9/25
10523-B Ed 51606 Somebody's Crazy About You

Billy Wynne left the Greenwich Village Inn at the end of the summer. He had three sessions for Harmony starting that fall. On the first two dates, the personnel seems to be the basic group as reported for the previous band.

BILLY WYNNE AND HIS ORCHESTRA

September 15, 1925
140940-3 Ha 33 The Co-Ed
140941-1 Ha 34 Dreaming of To-Morrow
140942-1 Ha 34 Let's Wander Away

October 23, 1925
141184-3 Ha 54 Freshie - Billy West(vo)
141185-3 Ha 54 Why Aren't You Eatin' More Oranges-West(vo)
141186-2 Ha 57 Five Foot Two, Eyes of Blue-Billy West(vo)

The basic group seems relatively stable for the last three known recording sessions by Billy Wynne. The mainstays appear to be present. However, the solo trumpet man apparently is trying to play in the Nichols style; his vibrato is most typical of Frank Cuth and displays a tone quite different from Nichols. Note, too, that the second tune of the last Edison date is not credited to Wynne.

March 3, 1926
141754-3 Ha 135 Sweet Southern Breeze-Irving Kaufman(vo)
141755-3 Ha 135 Under The Ukulele Tree-Irving Kaufman(vo)
141756-3 Ha 163 I'm In Love With You, That's Why

BILLY WYNNE & ORCHESTRA

c. March 1926
10877-G Ed 51715 Everything's Gonna Be All Right - Bud Kennedy(vo)
10878-G Ed 51715 Behind The Clouds - possibly same vocalist credited to MIKE SPECIALE & HIS ORCH.

BILLY WYNNE'S ORCHESTRA

c. April 1926
106771 Pe 14641, Pat 36460 If You Can't Hold The Man You Love(Don't Cry When He's Gone)
106772 Pe 14612, Pat 36431 Dorothy - Arthur Hall(vo)
106773 Pe 14612, Pat 36431 No Fooling- Arthur Hall(vo)

By this time Frank Farrell was fronting the band at the Greenwich Village Inn. Louis Condell returned early in 1926. It was basically the 1923-4 line-up without Snell and Wynne:

Frank Farrell(leader & p), Irv Leonard(vl), Forest Rankin(C-melody sax), Louis Condell(bjo, g), Paul Prince(b), Sammy Tudor(dm) - later on Sammy Merkur(dm)

This group played regularly 7 days a week at the Inn until the end of September 1928. They broadcasted over WEAF. Condell recalls they were on the air when the program was interrupted to announce Lindbergh's landing in Paris in 1927.

That's the saga of BILLY WYNNE as best we can uncover it today. The recollections of the musicians mentioned were most helpful and essential; technical assistance on the records and data came from Ken Crawford, Carl Kendziora, Stan Hester, and Ray Wile.



Joe Candullo, a great favorite in 20s picked up many hot jazzmen like Eddie Edwards, Dorsey Red Nichols and Bix for his recording dates.



Charles Kaley, fine pop vocalist recorded for Brunswick, Columbia and many other 20s companies.



Claude Hopkins, one of the real band pioneers commenced activity in the very early 20s. He recorded later on for Columbia and Decca.

B.A. Rolfe, a trumpeter's trumpeter recorded for Edison in the late 20s with his fine orch.



Featured by B.A. ROLFE and his Orchestra "THE CELEBRATED RADIO FAVORITE"



1929 Tom Gerunovich, one of the 20s finest West coast dance orks recorded for Brunswick.

SALUTING!

SALUTING OUR PIONEERS
(A Photorema adventure into the World of Pop Nostalgia)
compiled by Hilding Bergquist
and the Editors of Record Research

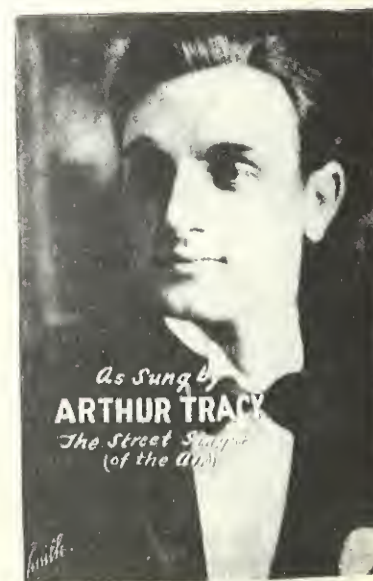
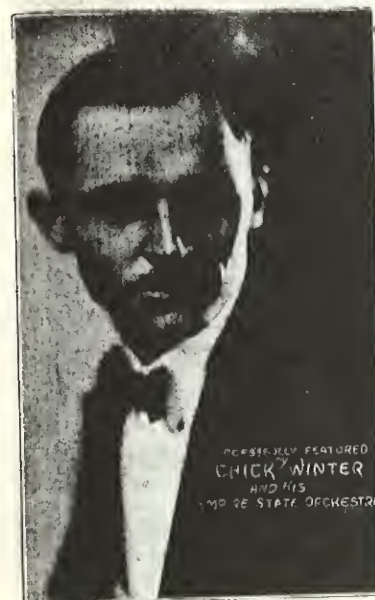
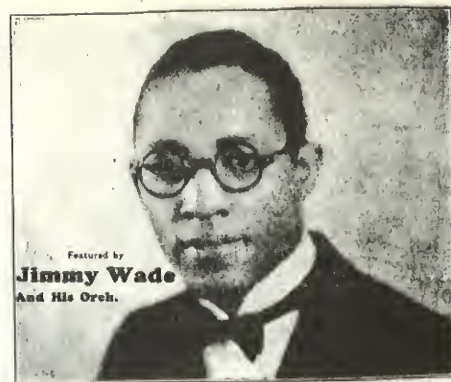
(From the Editors)

First of all a hearty thank you to long-standing subscriber Hilding Bergquist of Minneapolis Minnesota for the treasure of photo goodies he sent our way. Along with many of his items and some of ours, this SALUTING OUR PIONEERS section came into being. It was really tough to pick 'em out of so many - so we'll call this our first installment. If you like to see more let us know. When scanning through our record auctions you may find many of their recorded legacies for your acquisition. Each photo has an intriguing history, in its way a part of musical Americana, and is not only deserving of your visual pleasure but also of your research abilities. Wouldn't it be wonderful if in the future we may hear from any of these surviving pioneers in biographical form. The following are very brief snaps of their recording adventures.

(See front cover for photos)

-BILLY HAYS and his Orch from Phillie recorded for Okeh, Victor and Perfect. Last heard Billy was still band leading a hot Dixie outfit in Jersey. Hays has been the subject of many write-ups in past issues of RR.
-IRVING and JACK KAUFMAN - They recorded for 'everybody' as individual vocalists. Their duets are rarer. Their early Emerson recording(10594) in the 20s of "Any Place That I Make Money Is Home Sweet Home To Me" could have been their theme song.
-CHARLIE FRY led an Atlantic City band for dancers which delved into trick arrangements and sound effects. You can also hear them on Perfect and Edison.
-LUCILLE HEGAMIN, No.2 Blues vocaliste in longevity in the Negro Blues field of recording (just 3 months behind Mamie Smith in 1920 and a real, real pioneer) recorded for Cameo and Columbia.
-CHARLIE STRAIGHT (a helluva fine rag and jazz pianist) recorded for many companies - with perhaps Brunswick being his most lucrative. So powerful had he become that he two or more recording orchestras discing practically at the same time.
-LEE MORSE, one of the main songbirds of the 20s, recorded prolifically for Pathe/Perfect and Columbia. RR editors did a heavy discography on her Pathe/Perfect recorded work in a Discophile issue a long time ago.
-JOHNNY MARVIN was a powerful vocal attraction for Victor in the late 20s as the number of Johnny Marvin Victor records so indicate. He also recorded for Okeh earlier.
-MARTHA PRYOR was a blues/vaude belter who recorded on the BDM label fold which included Puritan, Triangle etc.
-RADIO FRANKS "Wright and Bessinger got their names because both of their first names were Frank. They waxed for many companies including Perfect and Cameo. They must have given Jones and Hare a competitive battle as they were very similar in song stylings.(See page 6)
-BILLY JONES & ERNEST HARE, "The Happiness Boys" - What more can you add to all the plaudits about these comic song specialists. There just wouldn't be any 20s if Jones & Hare were not around. They recorded for many companies including Victor, Columbia, the Plaza group(Banner Etc), and the Pathe/Perfect combine.
-JIMMY WADE, a great trumpeter and leader of one of Chicago's finest all-star Negro aggregations recorded for Paramount and Vocalion. His records are indeed collectors' items.
-JACK SHILKRETT, of the Nat Shilkret clan, had a snappy dance band for Victor. He was a positive pianist with a wide progression approach.
-ARTHUR FIELDS and FRED HALL - powerhouses in the 20s recorded for everybody singing everything that was written down. Arthur was one of the most prolific recording artists of the 20s. It would be fascinating to find out if he recorded more than the fantastic Irving Kaufman. Fred played piano, led bands under his own banner, and was a seat singer on occasion.
-ELMER FELIKAMP's vocals were all over the place on sweet band recordings for companies like Crown, Victor and the ARC group(Banner, Oriole, etc.)
-BEN ALLEY, a soft-voiced songster, was popular in the late 20s. He can be heard on Perfect in addition to other labels.
-MAUREEN ENGLIN was a vaude/blues type singer who grooved Perfect and Gennett records. Perhaps her biggest memory was her session with the legendary Sidney Bechet for Perfect.
-CORREL and GOSDEN recorded pop duets for Victor before they created their Amos & Andy Negro dialect bonanza which became a huge Victor success.
-AL TURK, obscure by today's standards, had a fine band who recorded for Okeh. Believe he played the Chicago environs completely through his career. He may be the trumpet player on a lot of obscure Paramount pop band recordings.
-KELLER SISTER(with their delightful high pitch voices (vodeodo) and Lynch can be heard as vocalists on many dance band recordings including some of the Victor stable.

How about also Belle Murray?
Best with "The High Water" etc.
-WELCOME LEWIS, with her fine Torch blues singing (Helen Morgan, Libby Holman school) recorded for Victor as a single and also as a band vocalist.(See page 7)
-GENE & GLENN, popular duo, recorded the Victor route.
-DICK ROBERTSON, one of the most prolific recording vocalists of all time(what a contest there could be between Kaufman, Fields and Robertson - and we can't forget the mighty Dalhart for 'Who recorded the mostest'), carried the ball for dozens of companies. His great versatility embraced everything from the soft ballad school into the hillbilly field.
-CHICK WINTER, long thought to be a Duke Ellington pseud, was flesh and blood. He recorded for the BDM stable(Puritan etc). Understand he played banjo???? Also he waxed for Gennett.
-HUSK O'BARE, a promoter of great repute, was known for many recordings on Gennett and Brunswick. His role in history is still a mystery.
-HEALY and CROSS were good comedy in the early 20s. We know of one recording on Cameo that illustrates their technique.
-PERLEY STEVENS graced the Velvetone(Columbia) label with his 20s dance band.
-AUNT JEMIMA (if this picture is indeed Tess Gardella) recorded with the Mal Hallett band for Columbia.
-ARTHUR TRACY, the romantic street singer, recorded for Brunswick among other labels.
-ELMO GROSSO, who we recently heard from(he's in Florida), had a fine band who recorded for Gennett, etc.(See page 8)
-RAY NICHOLS(He's not Red) recorded for Harmony in the 20s.
-BOYD SENTER, a multi-instrumentalist(he would play clarinet, sax, trumpet and most anything that was not nailed down on recordings) recorded prolifically for Perfect, Okeh and Victor.
-HARRY POLLACK(a trumpeter) was on many late 20s Gennett recordings with his orchestras.
-JACK DENNY (who started Fred Rich out) did many recordings for companies like Cameo, Brunswick and Victor.
-RAY STILLWELL, who was not only a trombonist but a good 20s pop vocalist, recorded for many labels including those with Fred Rich and Boyd Senter.
-WILLIE ROBYN, a long time recording artist, made heaps of records for major and minor record companies. Someone must have goofed in a typo on his photo. Pretty sure it was meant to be "Willie Robyn-Exclusive Cameo Record Artist" -not comic.
-JAY C. FLIPPEN - Yes! he's the same Jay C. who plays character roles all over TV these days. In his early days as a Bert Williams delineator Jay C. recorded for Columbia. He later went on to Perfect and got on the Cliff Edwards (Uke Ike) kick.
-TOMMY CHRISTIAN with his orch (a good syncopating outfit) recorded for Harmony.
-SALT & PEPPER, a comedy vocal and skiffle(kazoo and/or comb etc) team recorded for Cameo.
-Pert, pretty ANNETTE HANSHAW was one of the recording delights of the late 20s. Those lucky enough to obtain her services were Perfect, Columbia and Brunswick. She's also Gay Ellis on some Harmonys.
-BENNY MEROFF was personality plus. He recorded for Brunswick and Okeh. Collectors look for a hot sideman by the name of William Davison (Wild Bill to all of us now) on his waxings during these late 20s.(see page 9)
-BENNY KREJGER, one of the pioneering rag-a-jazz saxists, recorded for many companies including Gennett, Brunswick and Victor. He's even on a Victor Original Dixieland Jazz Band recording in their very early period.
-DUKE ELLINGTON, the epitome of hot music for nearly a half century, started obscurely in the early 20s on labels like Perfect, Blu Disc and Gennett. When he joined the Mills publishing empire his great talent was pushed to the fore. Today at 70 he's still going strong. He has been applauded by Royalty and Presidents - and most of all by generations of fans.
-BERNIE CUMMINS, originally a drummer, had a fine dance band for Victor and Brunswick. How many know that his very first records were for Gennett with a fine jazz combo?
-JIMMY JOY from Texas had a fine uptempo dance band who really blew some hot jazz. Some of their earliest recordings were for on-location Okeh portable setups.
-PAUL SMALL, a flexible pop vocalist, recorded with a great many bands for loads of labels in the 20s.
-RED MCKENZIE of Mound City Blue Blowers fame on Brunswick (he was the hot comb man) developed into quite a crooner when he got to Columbia records. He's on that classic 'Hello Lola' with Hawkins and Pee Wee and he's blowing his superb dandruff-proof comb.(never a fluff!)
-NORA BAYES, one of the chief vaude/Blues belters following World War One recorded for Victor and in great frequency for Columbia. Her duets with husband Jack Norworth are classic pop duets.
-LAMBERT & HILLPOT - Lambert known as 'Scrappy' and 'Harold' did loads of vocal records on his own house and operating recording outfits in the 20s. Some of his best are with Hillpot for Ben Bernie.
-Notes by Len Kunstadt



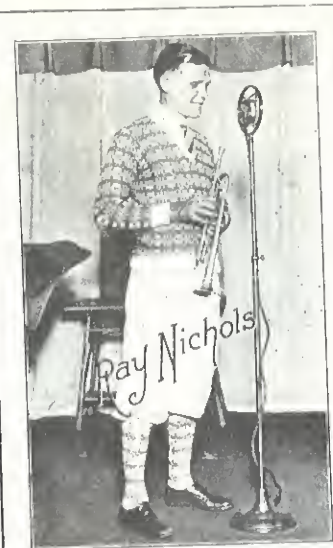
Patsy Stevens
Boston (Yan Ho?)
Woodford
Pittman's Ballroom

6

7



1927



1926



1926



1927



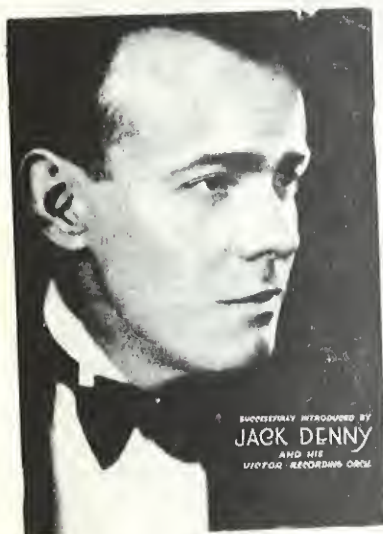
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JACK DENNY
AND HIS
WIGGOLD RECORDING ORCH.



RAY STEWELL



Featured by
Willie Robyn
Exclusive Comic Record Artist



1926



BERNIE CUMMINS



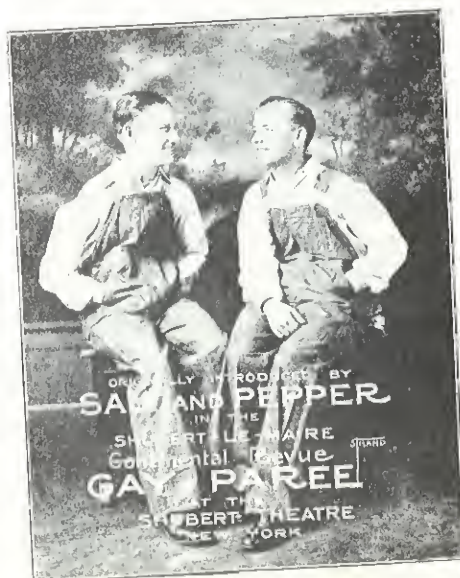
JIMMIE JOY
VANGUARD ORCHESTRA
Largest
CAST OF ARTISTS
AND SINGERS



Featured by
PAUL SMALL
(With PAUL ASH)



1925



ORIGINALLY INTRODUCED BY
SAM AND PEPPER
IN THE
SHERBERT LE MAIRE
GAY PARADE
SHERBERT THEATRE
NEW YORK

8



ANNETTE
HANSHAW

1932



1932



NORA BAYES

9



"Scrappy" Bill
LAMBERT & HILLPOT
WITH BEN DENNIS ORCH.

1927

